AN INVESTIGATION OF ART TEACHING ON THE AFFECTIVE AND COGNITIVE DEVELOPMENT OF SECONDARY SCHOOL STUDENTS IN LAFIA NASARAWA STATE, NIGERIA

BY

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DECLARATION

I declare that the work in this dissertation entitled An investigation of art teaching on the affective and cognitive development of secondary school students in Lafia Nasarawa state, Nigeria was written by me Embu, Mameh Alexander from the Department of Fine Art under the supervision of Prof. M.P Mamza and Dr. (Mrs.) R.A Nkom.

The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this dissertation was previously presented for another degree or diploma at any University.

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CERTIFICATION

This dissertation entitled AN INVESTIGATION OF ART TEACHING ON THE AFFECTIVE AND COGNITIVE DEVELOPMENT OF SECONDARY SCHOOL STUDENTS IN LAFIA NASARAWA STATE, NIGERIA by Mameh Alexander EMBU meets the regulations governing the award of the degree of Master of Art Education of the Ahmadu Bello University Zaria, and is approved for its contribution to knowledge and literary presentation.

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ABSTRACT

This study investigates the influence of art teaching on the affective and cognitive development of secondary school students in Lafia Local Government Area of Nasarawa state, Nigeria. Descriptive Survey method of research was used. Simple random sampling method was used to select 140 art students and 14 teachers from 14 selected secondary schools. The objectives of the study were to document the influence of art education on the affective and cognitive development of the learners; find ways to improve the affective and cognitive development of the learners through knowledge application; stimulate research activities in Art Education in secondary school educational and curricula development and to advocate for increased involvement in Art Education research. The instruments used for the study were questionnaire and interview. Data collected were analyzed and results presented on tables using frequency distribution, percentage and mean score to determine acceptable and unacceptable responses and a simple percentage of data analysis was also employed. The findings of the study showed that; art plays a vital role on the affective development of the learners as art assisted them learn to manage their emotions; art influenced the cognitive development of the students by building new knowledge from prior knowledge; art can improve the affective and cognitive growth of the learner by providing a unique arena of human behavior and increasing the learners interest for learning; the evidence of art on the affective and cognitive domains of development of the learners include problem solving and attitude. The study concluded that, the value of art lies in its great potential to help learners experience learning as a holistic endeavor that connects their personal feelings with intellectual and physical skills. As a result of the findings, it is suggested that, the teachers must understand child's psychology and appropriate teaching strategies and choose appropriate art activities for the effective development of the learners according to their various stages of development. Arts-based teaching and learning should be encouraged so that the learner will experience the development of skills such as ability in the area of creativity, self direction and complex thinking. The art teacher requires motivation, positive disposition, a strong knowledge base, possession of adequate skills and competence. Finally it is suggested that the Federal Ministry of Education and all stakeholders should adopt workable policies which will revive the educational sector.

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Operational Definition of Terms

The key concepts which describe the theme of this thesis are defined below. Other concepts which may be unclear or ambiguous are defined in the thesis where they are used. **Art** is a means of self expression but for this expression to be really artistic, it must create pleasing form-forms which satisfy our sense of beauty (Uzoagba, 1982).

Affective Domain deals with attitudes, motivation, willingness to participate, valuing what is being learned and ultimately incorporating the values of a discipline into a way of life (Anderson, 2001).

Art Education is seen as the whole study of art in school defined as the study. The primary focus will be art education in Nigeria but it will refer to other countries in the world so that they may be compared and contrasted.

Cognitive Development is psychological processes involved in acquisition and understanding of knowledge, formation of beliefs and attitude and decision making and problem solving. It involves conscious mental activities (such as thinking, understanding, learning and remembering).

Development is defined in terms of comparing students prior and post knowledge, skills, experience and ability to perform, problem solve and understand ideas, concepts in many areas in life.

Emotional Development is the development of a child's identity and self-image, the development of relationships and feelings about him or herself and learning the skills to live in society with other people.

Influence is to affect the way someone or something develops, behaves and thinks without directly forcing or ordering them (Longman Dict. of contemporary English 2008).

Psychomotor Domain focus is on physical and kinesthetic skills and is demonstrated by physical skills: coordination, dexterity, manipulation, grace, strength, speed; actions which demonstrate the fine motor skills such as use of precision instrument or tools, or actions which evidence motor skills (Learning Taxonomy-Simpsons Psychomotor Domain, n.d).

School is the building or group of building within a serene environment housing an educational institution. It is designed for the teaching of students (pupils) under the direction of teachers.

Student is a learner or someone who attends an educational institution and is fully engaged in learning.

CHAPTER ONE

1.1 Background to the Study

The Child from birth to adolescence experiences some developmental changes which involves physical, intellectual, social and emotional growth. Although people change throughout their lives, developmental changes are especially dramatic in childhood. During this period, a dependent, vulnerable newborn grows into a capable young person who has mastered language, is self-aware, can think and reason with sophistication, has a distinctive personality and socializes effortlessly with others.

The school should encourage each child to identify with his own experiences. These schools should help the learners to go as far as they can in developing concepts that express their feelings and emotions. Kparevzua (2002) stressed that it is necessary for schools to train children in Art Education to acknowledge the role of art in their society and to broaden their awareness of the values inherent in the arts that are available in society.

While learning, development occurs naturally in young children, they will not occur automatically without conscious contributions from adults either as parents or as teachers (Lansky and Mukherji, 1980). Development according to Anderson and Krathwohl (2001) is related to the gradual increase in skills and abilities that occurs over a lifetime. It is comparing students prior and post knowledge experience and ability to perform, problem solve and understand ideas, concepts in many areas of life. While each person progresses as an individual, the stages of development are similar for almost everyone.

Every learning environment, class or art lesson requires different teaching strategies and tactics. Hence, it is desirable that the art teacher knows something of the various instructional methods, their advantages and limitations. These methods are the technique or

approach the teacher adopts in trying to impart knowledge to the learner. Robert (1971) in Uzoagba and Ogboji (2008) made it clear that there is no one method of teaching art and craft and superior teachers use many methods and combination of methods.

If the learners are taught with the right method putting in mind their stages of development, creative abilities could be fostered correctly. According to Uzoagba and Ogboji (2008) to be a good art teacher, it is necessary to posses essential qualities to facilitate effective teaching. Douglas and Schwartz (1987) suggest that when the art teacher uses a carefully structured, inductive and in-depth approach to teaching, motivation will be stimulated; provides opportunities for discussions which attract attention to the complexity of art and thereby arouse curiosity; and helps children to identify the criteria by which they can evaluate themselves as they work and thereby serve as a stimulus for accomplishment.

Also the child's feelings of curiosity, sight, thoughts and attention span should be aroused. And suitable opportunities should be provided for training his senses. These are the means by which the child relate to the outside world, and also recognize the world. Danko-Mcghee and Slutsky (2003) suggests that one way to nurture child development is through art because the arts if properly taught are basic to individual development since they more than any subject, awaken all senses. However, children lose interest in art because of lack of motivation, non-conducive environment, poor instructional style and lack of qualified teachers among others.

Art Educators and persons concerned with healthy child development have tried to spell out the uniqueness of the child and the need to have him treated with that in mind. However, the various experiences children are introduced into in the process of educating them are capable of greatly influencing them during adulthood. That is why in art teaching

care must be taken in the selection of appropriate methods which will suit their interests, ages and capacities. Nkom (2002) stated that learning experiences provided in any art area is aimed at or intended to contribute towards the objectives of the school education which must be relevant to student's developmental needs. Olalere (2006) asserted that art assist in the intellectual, emotional, physical and social growth of the learners according to the needs and capacities. Uzoagba (1978) sees art as a means of self-expression.

Bloom taxonomy was created in order to promote higher forms of thinking in Art Education, such as analyzing and evaluating concepts, processes, procedures and principles, rather than just remembering facts (rote learning). It is most often used when designing educational training and learning processes (Anderson and Krathwohl, 2001). According to Clark (1999); Huitt (2011) and Sincero (2011), Bloom taxonomy identified three domains of learning: Cognitive (mental skills and knowledge); Affective ((growth in feelings or emotion); and Psychomotor (manual or physical skills).

- **Cognitive Domain: -** Dealing with recall or recognition of knowledge and the development of intellectual abilities and skills (Bloom, 1956). Cognitive domain involves the development of our mental skills and the acquisition of knowledge. The six categories under this domain are: Knowledge; Comprehension; Application; Analysis; Synthesis; Creation.
- **Affective Domain: -** An increasing internalization of positive attitudes toward the Content or subject matter (Kearney, 1994). Cognitive domain involves our feelings, values, emotions and attitudes. This domain is categorized into five subdomains: Receiving Phenomena; Responding to Phenomena; Valuing; Organization; Characterization.

- **Psychomotor Domain-** The Psychomotor domain addresses the fact that neither conscious knowledge nor values and attitudes are sufficient to explain effective performance of learned tasks (Anderson, 2001 and Simpson, 1974). This domain is associated with physical skills such as speed, dexterity, grace, use of instruments, expressive movement and use of body in dance or athletics. The seven categories under this include: Perception; Set; Guided Response; Mechanism; Complex Overt Response; Adaptation; Origination.

Huitt stated that each of which is organized as a series of levels until those below them have been covered (it is thus effectively serial in structure). As well as providing a basic sequential model for dealing with topics in the curriculum, it also suggests a way of categorizing levels of learning, in terms of the expected ceiling for a given program.

This taxonomy of learning behaviors according to Anderson and Krathwohl (2001) may be thought as the goals of the learning process. That is, after a learning episode, the learner should have acquired a new skill, knowledge and/or attitude.

Art is core at Junior Secondary School and educative at Senior Secondary School. This was since the introduction of 6-3-3-4 system of education in Nigeria in the 1980s and policy failure around Art Education. UBE 9-3-4 system of education was replaced by 6-3-3-4 system. The introduction of the 6-3-3-4 system of education in 1982 as noted by Mamza (2000) in Danjuma (2002) made art a core subject in the school curriculum especially in the junior secondary schools.

However, there is still lack of support for arts in most secondary schools in Nigeria, some schools still do not require or believe it to be a critical part of education. This according to Godwin (2009) is due to the poor implementation of the program. There is still a very

limited awareness of the actual benefit of arts in the schools among art teachers, principals and students. With very good laid down objectives, one had expected that the curriculum would be able to provide creative, patriotic and productive Nigerians who will contribute optimally to national development, rather what we have on ground is a far cry from expectation. According to Igwe (2007) this is because they are not equipped with the requisite skills for self or paid employment.

Uzoagba (2004) explains the situation, if proper understanding of Art Education has been made and better instructions on art followed in schools and colleges, much would have been done to redeem the subject from the neglect it has always suffered in our society. Hence, the place of art in our society will depend on the recognition given to it in the curriculum in our schools, colleges and universities.

This study will examine the influence of art teaching on the affective and cognitive development of secondary school students in Lafia metropolis of Nasarawa state. The basis issues involved are: how art helps the learner develop affectively and cognitively, practical growth observable with evidence to support any claim, implications for art teachers and suggestions.

1.2 Statement of the Research Problem

Fine and Applied Art Education generally is faced with several issues which militate against its effective teaching and learning at the different levels of education in Nigeria. The result is that there are more of improperly trained and incompetent job seekers instead of job creators and employers of labor. This is because there is inadequate instructional materials, infrastructural facilities, manpower and funds.

In other words, the affective and cognitive development of the Art Education learners has not been determined in Lafia metropolis of Nasarawa state. There are clear indications that the value of Art Education is not clearly understood by students, parents and the administrators. Few secondary schools teach art in Lafia metropolis with few art teachers and very few students also offer the subject. Art materials and facilities are not provided by schools.

The problem of the study therefore is the issue of poor methodology, insufficient facilities (art materials and untrained teachers) and funding.

1.3 Aim and Objectives of the Study

The aim of this study was to examine how Art Education influences the affective and cognitive development of students in secondary schools in Lafia, Nasarawa state. The specific objectives are to:

a. Document the influence of Art Education on the affective and cognitive development of students.
b. Find ways to improve the affective and cognitive development of the learners through knowledge application.
c. Stimulate research activity in Art Education in secondary school educational and curricula development and to advocate for increased involvement in Art Education research.

1.4 Research Questions:

Research questions were developed to guide the study. They were:

a. Does the teaching of Art Education influence the affective development of the learner?

b. Does the teaching of Art Education influence the cognitive development of the learner?

c. How can Art Education improve affective and cognitive growth of the learner?

d. What is the evidence of Art Education on the affective and cognitive domains of development of learners?

1.5 Justification for the study

There are no evidences in Lafia metropolis that art encourages or promotes affective and cognitive growth. There is need to provide concrete evidences to support such domains. Stakeholders will be convinced if such claims are justified through research. The teacher's attitude to art can have an immense influence on the learners hence affecting their attitude to Art Education. The need for this study is more apparent because when the art teacher is exposed to various instructional styles and stages of children's artistic growth; it will go a long way to affect not only the teachers but the children they influence.

1.6 Significance of the Study

The outcome of this study will not only advance knowledge in the academia, but will be of value to educational practitioners, the education system and broader community. It will also make valuable contribution to the body of knowledge as it examines the operations, performance, and failures of the educational systems in Nigeria. It will serve as a guide to the Ministry of Education in Nigeria, policy makers and schools in the formulation of policies, programs and implementation that will encourage students to learn.

The study will also help art teachers choose the appropriate art activities for the development of affective and cognitive domain of the learner. They will know which

activities are appropriate for students at the different stages of development.

The findings examined in this research will form a basis to stimulate further research, organizing conferences, seminars and workshops on related issues.

The study will be of enormous benefit to the students by promoting their self-image, increase their academic success and sharpen their critical and creative skills.

1.7 Basic Assumptions

It should be assumed that:

- Art influences the affective and cognitive development of the leaner.
- Art is present on the curriculum and taught to students.
- The schools selected for the research are representative of secondary schools in Lafia metropolis where this study is conducted.

1.8 Scope of the Study

The study examined the affective and cognitive development of secondary school students in Lafia metropolis of Nasarawa state. The focus was on practical, observable evidences of influences on the activities of the learners. The study involved one hundred and forty (140) art students and fourteen (14) art teachers in fourteen (14) selected secondary schools out of the fifty six (56) registered secondary schools in Lafia metropolis.

The students normally pass through developmental stages which can be examined in relation to their intellectual growth during the secondary period. Affective and cognitive domains of development of the learners were considered. Reference is only made to psychomotor (muscular) domain.

1.9 Theoretical Framework

Piaget (1970), Vygotsky (2000) and Skinner (1996) developed theories based on research around cognitive development and a variety of approaches to teaching have since

grown from their works and the works of other theorists. Other approaches concerned with cognitive development include behaviourism, information processing and constructivism. The constructivist theory requires us to assess student's individual performance and group performance together during their learning process or experience, Shephard (1978).

Vygotsky (2000) who belong to this approach held the position that the child gradually internalizes external and social activities, including communication, with more competent others. His findings suggested that learning environment should involve guided interactions that permit children to reflect on inconsistency and to change their conception through communication. This dialectical discovery is a continuous process that becomes increasingly complex over time (Wink and Putney, 2002). Therefore, higher functions originate as actual interpersonal relationships between individuals.

There are three major principles underlying Vygotskys social development theory (Wink and Putney, 2002). First, social interaction plays a critical role in cognitive development in relation to what is learned and when and how learning occurs. The principle asserts that without the learning that occurs as a result of social interaction, without self awareness or the use of signs and symbols that allow us to think in more complex ways, we would remain slaves to the situation, responding directly to the environment (Nicholl, 1998). The second principle associated with this theory is the idea that the potential for cognitive development is limited to a certain time span (Kearsley, 2001). Finally Vygotsky asserted that the only way to understand how humans come to know is to study learning in an environment where the process of learning rather than the product that is the result of learning is studied.

Suizzo (2000) and Vygotsky (2000) also observed that when children were tested on

tasks on their own, they rarely did as well as when they were working in collaboration with an adult. It was by no means always the case that the adult was teaching them how to perform the task, but that the process of engagement with the adult enabled them to refine their thinking or their performance to make it more effective. Hence, for him, the development of language and articulation of ideas was central to learning and development.

According to the cognitive-affective model, behavior is best predicted from a comprehensive understanding of the person, the situation, and the interaction between persons and situation. Cognitive-affective theorists (Piaget, Erickson, 1998) argue that development is not the result of some global personality trait; instead, it arises from individual's perceptions of his/herself in a particular situation. Bruner's (1987, 1990) constructivist theory incorporates many of the ideas offered in previous theories. Bruner (1990) stated that knowledge and competencies of thinking are situated within the individual and can be studied independently of the situation within which they are used. Brunner's work is concerned with the sequence of representation (the stages), but he is equally concerned with the role of culture on cognitive development.

Skinner (2000) emphasizes observable behavior in the study of humans, hence the term behaviorism. He rejects any attempt at introspection or use of hypothetical internal processes or structures to account for learning. Instead, the researcher uses the consequences of a behavior to explain why the behavior continues or fade. Skinner believes that behavior that is followed by reinforcement (positive or negative) has an increased probability of recurrence. Behavior followed by extinction or punishment has a decreased probability of re-occurrence.

According to Lieberman (2000) Skinner believed that the goal of psychology should be practical and held firm to the logical positive position that all we can really know is that which we can learn through direct observation using our senses. The researcher was not incline to speculate about things nor to hypothesize about why something might have happened. Skinner conducted experiments, observed and recorded the results because of his belief that the only stable knowledge comes from direct observation, not from speculations about internal matters or things that are not directly observable.

Lewis (2000) theory of emotion development relates multiple time scales using characteristics of self-organizing dynamic systems as causal mechanism. This theoretical model relates to the moment-to-moment emotional experiences in real time to the moods that persist for longer stretches at a middle or meso-time scale. These events consolidate through the strengthening or pruning of brain connections to become the habits and tendencies of personality at a developmental time scale of years.

Piaget (2001) focused on developing a general theory of knowledge, how a child develops knowledge of his or her world and the role that biology plays in that development. To Piaget, intelligence is represented by how an organism interacts with its environment through mental adaptation. This adaptation is controlled through mental organism and structures that an individual uses to represent the world; it is driven by a biological impulse to obtain balance (equilibrium) between those mental organism and the environment.

At the center of Piaget's theory is the principle that cognitive development occurs in a series of four distinct, universal stages, each characterized by increasingly sophisticated and abstract levels of thought. These stages always occur in the same order, and each builds on what was learned in the previous stage. They are as follows:

1. Sensory-Motor Stage - age (Infant -18 years/2 years)
2. Preoperational stage – (2 years – 6/7 years)
3. Stage of Concrete Operations – (6/7 years – 11/12 years)
4. Stage of Formal Operations – (11/12 years – Adolescence)

Sensory-motor stage (infancy): In this period, which has six sub-stages, intelligence is demonstrated through motor activity without the use of symbols. Knowledge of the world is limited, but developing, because it is based on physical interactions and experiences. Children acquire object permanence at about seven months of age (memory). Physical development (mobility) allows the child to begin developing new intellectual abilities. Some symbolic (language) abilities are developed at the end of this stage.

Pre-operational stage (toddlerhood and early childhood): In this period, which has two sub stages, intelligence is demonstrated through the use of symbols, language use matures, memory and imagination are developed, but thinking is done in a non-logical, non-reversible manner. Egocentric thinking predominates.

Concrete operational stage (elementary and early adolescence): In this stage, characterized by seven types of conservation (number, length, liquid, mass, weight, area, and volume), intelligence is demonstrated through logical and systematic manipulation of symbols related to concrete objects. Operational thinking develops (mental actions that are reversible). Egocentric thought diminishes.

Formal operational stage (adolescence and adulthood): In this stage, intelligence is demonstrated through the logical use of symbols related to abstract concepts. Early in the period there is a return to egocentric thought.

Singer and Revenson (1997) explain that these stages unfold over time and all children will pass through them in order to achieve an adult level of intellectual functioning.

The later stages evolve from and are built on earlier ones. They point out that the sequence of stages is fixed and unchangeable and children cannot skip a stage. They all proceed through the stages in the same order, even though they may progress through them at different rates. At each stage, the child will acquire more complex motor skills and cognitive abilities. Although different behaviors characterize different stages, the transition between stages is gradual and a child moves between stages so subtly that he may not be aware of new perspectives gained. However, at each stage there are definite accompanying developmental changes in the areas of play, language, morality, space, time, and number (Singer & Revenson, 1997).

The most significant alternative to the work of Piaget has been the information-processing approach, which uses the computer as a model to provide new insight into how the human mind receives stores, retrieves and uses information. Researchers using information –processing theory to study cognitive development in children have focused on areas such as the gradual improvements in children's ability to take in information and focus selectively on certain parts of it and their increasing attention spans and capacity for memory storage. For example, researchers have found that the superior memory skills of older children are due in part to memorization strategies, such as repeating items in order to memorize them or dividing them into categories.

The growth of the mind is the psychological and emotional changes that occur in an individual. Learning occurs as a result of social exposure (interaction) with a competent adult. The adult enable the learners to refine their thinking skills and their performance by allowing them to learn and discover things on their own and correct them through guided learning. The learners needs to be encouraged to learn through direct observation using their

senses, this is because knowledge comes from direct observation and not speculations. They should be allowed to practice how to manipulate things. The manipulation of materials that often accompanies artistic activities and it involves more of physical activities. Through practice, the learner becomes more familiar with the problems and techniquesof any practical activity.

Since each child comes with different prior knowledge and readiness level, it becomes the educator's mission to structure learning activities, so that everyone is challenged. One way to do so is by giving assignments so that all students receive the amount of assistance they need to complete a task. The learners should also be compelled to search, discover and find out for themselves new truths, rules, principles about knowledge. It is also a mental adventure in which learners discover new facts for themselves.

1.10 Organization of the Study

This study consists of five chapters as follows:

Chapter one is concerned with the introduction, statement of problem, objective of the study, research questions, justification for the study, significance of the study, basic assumptions, scope of the study, theoretical framework and organization of the study.

Chapter two covers the review of literature: It reviewed relevant literature in the areas of affective and cognitive development of the learner. Chapter three is concerned with the research design and methodology. More specifically, it focuses attention on the population of the study, the research instrument, administration of the instrument and the research strategy.

Chapter four discussed the data presentation, results and findings of discussion.

And chapter five discussed summary, conclusion, recommendations and suggestions for further studies

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter considered the various conceptual discourses that exist in relation to terminologies associated with the influence of Art Education in the affective and the cognitive development of students in secondary school; this is in cognizance of the lack of consensus by experts on the subject.

The study will also analyze works that are central to Art Education and related subjects but will lay emphasis in areas in which they impact on development of the student and reveal any linkage with the affective and cognitive development. In this study, the review center's on the following subheadings:

2.2 Concept of Art Education

2.3 Child Development

2.4 Cognitive Development

2.5 The Psycho-Motor Domain

2.6 Art, Cognitive Development and Psychomotor Learning

2.7 The Affective Domain

2.8 Affective Development

2.9 Art Affection

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2.2 Concept of Art Education

Art is the variety of ways we use our abilities to express our thoughts, emotions and ideas. It is a form of communication and it lets us share some of our deepest sentiments with others/things that cannot be expressed the usual way. According to Ardertani (1992) in Kande (2010) art is a human activity through which the artist consciously and with the help of specific external symbols transfer to others the feelings his/her has personally experienced. Art has the potential to positively impact the lives of children in a variety of ways. Self-esteem, collaboration, imagination and a feeling of connection to the world can all be enhanced with the inclusion of art in a child's development.

According to Danjuma (2002), art equips the individual with intellectual and manual skills therefore, a school system that incorporates art in its programs helps develop a society of cultured people that can appreciate beauty and order. Content for study is derived from the art disciplines by educators who are in the best position to determine the needs of their students (Lowenfeld, 1982).

Wiesen (2012) stated that Art Education is the process of learning about different types of artistic expression, including different media and formats for artwork and different movements and styles throughout art history. It is commonly taught to students of many age ranges and can be a focus of learning during secondary education. This type of education is

usually taught by art teachers and can include practical understanding, such as how to use different tools to create artworks, or an understanding of how to appreciate artwork.

An education in art helps students learn to identify, appreciate and participate in the traditional art forms of their communities. Frost (2010) proffers as students imagine, create and reflect, they are developing both the verbal and non verbal abilities necessary for school progress. At the same time, the intellectual demands of the arts help students develop problem-solving abilities and such critical thinking skills as analyzing,

Wiesen (2012) stated that students in Art Education are usually taught proper handling of various artistic tools, such as pencils, chalk, paint brushes and sculpture tools. Basic Art Education will often give an overview of these different mediums and introduce students to these forms of art, allowing them to find areas where they may be interested in further study. More advanced art classes will often encourage students to pursue specific areas of interest, providing the students with opportunities to develop their skills in what they are passionate about.

Barkan (2003) and other educators interested in Art Education developed a mandate for change away from the child-centered approach toward a rationale that paid more attention to the content of art. After all, art has been a central component of the human experience across ages and cultures and continues to fulfill essential functions within contemporary society.

Many Art Educators advocate a teaching philosophy that encourages students to think about the relationship of art, ecology, and community, following the earlier work of June King McFee and others. They emphasize a curriculum that is interdisciplinary, action oriented and based on social values. Frost (2010) opine that teaching is aimed at fostering

awareness of interconnections between community and environment and focuses on concepts of environmental design, ecological art, visual culture and involvement with community. Read (1956) in Nkom (2002) opined that art should be the basis for education. The multi-function of art in the development and discovery of self are immense especially in our secondary school students, when motivated come up with all kinds of ideas and possibilities such as expressing, constructing and appreciating what they are taught. Art helps the individual student to think for himself and to develop his creative abilities.

2.3 Child Development

Development refers to the biological, psychological and emotional changes that occur in human beings between birth and the end of adolescence, as the individual progresses from dependency to increasing autonomy. Growth and development are connected, but are very different. Growth is the very visible increase in size of a child. It can be seen in many ways, including weight gain, increase in height and increase in head circumference.

Most development is solely physical, cognitive, social, or emotional. Acquiring new skills typically requires gains in several of these areas. According to Day and Hurwitz (2007) it needs physical stamina, coordination and endless practice to be able to progress. It also takes cognitive development to learn plays and to figure out what is around you. The child must be able to judge his/her ability to improve on him/herself and will note the body language and expressions of other players. Emotionally, the child must have confidence, decisiveness and perseverance. It takes all of these aspects of development and more, to do well (Day and Hurwitz, 2007).

According to Lowenfeld (1982) in Stephen (2010) development occurs in a predictable and orderly manner a sequence of steps that consistently follow one after another.

From the scribbles of toddlers to the sophisticated drawings of teenagers, the purpose of art for children encompasses various functions. Purpose of art for children change as the individual grows and matures. Scribbles, the earliest developmental indicator, show spontaneous and uncontrolled marks that suggest a rudimentary attempt at self-expression. Subsequent artworks made as the child grows up, becomes more controlled and reflects developing cognitive skills as well as personal attempts to visually communicate ideas (Stephens, 2010).

According to Mbahi (2015) art is important for children especially during their early development as children learn sounds, then words. Eventually, they learn the letters of the alphabet and that these can be combined to represent words. Each of these steps must occur before children can read. Piaget believed children's schemes, or logical mental structures, change with age and are initially action-based (sensorimotor) and later move to a mental (operational) level (Driscoll, 2001). Teachers use their knowledge of how development progresses to design effective learning strategies appropriate to the age of their students.

Child development experts Bandura (1983); Erickson (1998); and Piaget (1971) have carried out a lot of research on young children to work out what most children can do at different ages and the rate at which they grow. From this research, milestones of development have been identified. A 'milestone of development' refers to the age at which most children should have reached a certain stage of development, for example, walking alone by 18 months, or smiling at six weeks.

Many children will have reached that stage of development much earlier, but what matters is whether a child has reached it by the milestone age. An average age is in the middle of the range of ages when all children reach a certain stage, for example, for walking

the range can be from 10 months to 18 months which makes the 'average' age for walking 14 months. The important thing to remember is that all children develop at different rates and may be earlier in achieving some aspects of development and later in others (Erickson, 1998).

2.4 Cognitive Development

Cognitive or intellectual development is the construction of thought processes, including remembering, problem solving and decision-making, from childhood through adolescence to adulthood. It is how a person learns, think and develop ideas. Cognitive development involves knowledge and the development of intellectual skills (Bloom, 1956). There has been a lot of research into how children develop intellectual skills. According to Ajibade, Enamhe and Eloidi (2011) Art Education enables the students to learn to develop the necessary imaginative, intellectual, theoretical and practical skills to equip them for continuing personal development and professionalism.

As defined by Catterall in Mardirosian and Fox (2003), cognitive development in this context means areas of ability and expertise that can be applied successfully to academic and social learning situations. Authors describe these abilities and areas of expertise to include creativity, self-direction, and complex thinking. Arts-based teaching and learning practices reportedly influence the development of such skills.

Cognitive domain is demonstrated by recall and the intellectual skills: comprehending information, organizing ideas, analyzing and synthesizing data, applying knowledge, choosing among alternatives in problem-solving and evaluating ideas or actions (Mager, 1999). Among the areas of cognitive development are information processing, reasoning, language development and memory. Cognitive development refers to the changes that occur

in an individual's cognitive structures, abilities and processes. Driscoll (2001) in Day and Hurwitz, (2007) defines cognitive development as the transformation of the child's undifferentiated, unspecialized cognitive abilities into the adult's conceptual competence and problem-solving skills.

Cognitive focuses on a child's development in terms of information processing, conceptual resources, perceptual skill, language learning and other aspects of brain development and cognitive psychology compared to an adult's point of view. Study of Burton, Horowitz and Abeles (2000) indicated that using the arts increased cognitive development by claiming that schools with the strongest arts provision provide evidence of cognitive indicators: (a) expression of feelings, (b) layered relationships, (c) multiple or alternative vantage points, (d) construction and organization of meaning, and (e) focused perception.

Studies by (Anderson 1993; Bernado 1994; Carroll 1993; Varlehn 1993; 1996) have identified the following as measures of cognitive characteristics: intelligence, intellectual competence, verbal ability, mental alertness, knowledge base, communication skills, critical thinking skills, problem solving skills, rational and logical thinking, analytical thinking, initiative innovation and creativity, independent thought and judgment, self management and control.

Efland (2002) relates higher levels of thinking to the comprehension of symbols: the ability to interpret symbols and construct their meaning. The arts, in its various media and approaches, offer a broad range of symbols and other ways of representing ideas. According to the researcher, Students who experience the arts learn to interpret symbols and understand abstract ideas. Students of the visual arts, for example, learn visual problem solving by

interpreting the symbolism of visual artworks. The ability to construct meaning through various representations leads to deeper, more conceptual thinking (Efland, 2002).

As Eisner (2002) put it, the arts allow representation of ideas that are not otherwise easy to process. Once an idea is represented, it can be processed through comparison and discussion. Processing of information and communicating about it lead to new learning. Eisner also stated that the influence on neural systems is another way to associate arts with learning. By engaging the brain, the arts enhance neurobiological systems that support cognitive, attention, emotional, and immune systems. Music, for example, has been found to synchronize neural firing patterns. Instruction in music promotes and maintains this synchronicity, which increases the efficiency and effectiveness of the brain. Authors attribute such brain activity with increased ability in the areas of spatial reasoning, creativity, and general mathematics.

Piaget (1973), according to Driscoll (2001) proposed four sequential stages of cognitive development. Further, Piaget believed the cognitive performance in children is directly associated with the cognitive development stage they are in. So if a child were in the preoperational stage (age 2 to 6/7), he would not successfully be able to master tasks of a concrete operational stage (ages 6/7 to 11/12) child.

First, if each stage is progressive, as he asserts, then each must represent a qualitative (discontinuous) change in cognition, or there must be an obvious, substantial improvement or change when a child moves from one stage into the next.

Second, the stages of progression must be consistent for all children across all cultures and societies. As growth occurs in a stage, the abilities and structures from all previous stages is presented and operationalized at all higher stages. Finally, at any point in

development, a child's mental structures or schemes and his or her physical operations join to form a whole unit, and as development occurs, this unit becomes more complex.

Piaget (1973), Driscoll (2001) differentiated three types of knowledge that must be present at all stages of cognitive development: physical, logical-mathematical, and social. Physical knowledge is gained through hands-on interaction with the environment. It deals directly with experience and perception of objects and is very concrete in nature. This type of knowledge can only be gained from personal, direct contact with environmental elements. Logical-mathematical knowledge is an abstract reasoning that is applicable beyond physical interaction with a concrete stimulus. . Likewise, social knowledge can only be gained through interaction with others. This type of knowledge is culture specific and its acquisition is based on actions rather than physical perception of objects.

While physical knowledge is discovered, logical-mathematical knowledge is created through actions. It can only be gained by repeated exposure and interaction with multiple objects in multiple settings in order for mental structures to be modified and created. Here, it is the manipulation of objects in different patterns and contexts that allows for generalizations and abstractions to be created. These types of knowledge are at work at all stages of cognitive development and are not necessarily hierarchical in nature as are Piaget's proposed stages of development (Driscoll, 2001).

Catterall cited in Mardirosian and Fox (2003) asserted that any experience will change the brain and therefore, will influence cognition. The influence of art on cognition is in its development of thinking abilities and motivation for learning. These capabilities generalize from arts learning to non-arts learning. Art Education helps students develop communication and cooperation skills. When students learn to express themselves more

effectively, their relationships with other students and teachers improve (Mardirosian and Fox, 2003)

2.5 The Psycho-motor Domain

The psychomotor domain includes physical and motor (or muscular) skills. Piaget cited in Hurwitz (2007) that it means much more than the gaining of skills in games and Physical Education. Every act has a psychomotor component. For instance, writing and talking are psychomotor skills which must be acquired if the child is to function successfully in our society. In the learning situation there is again a progression from mere physical experience - seeing, touching, moving etc. - through the carrying out of complex skills under guidance, to the performance of skilled activities independently (google.com.ng/2015).

Psychomotor domain focuses on physical and kinesthetic skills. This domain is characterized by progressive levels of behavior from observation to mastery of a physical skill. (Psychomotor Domain Taxonomy, n.d). Psychomotor learning is demonstrated by physical skills: coordination, dexterity, manipulation, grace, strength, speed; actions which demonstrate the fine motor skills such as use of precision instruments or tools, or actions, which evidence motor skills (Harrow, 1972). Domain levels include: perception, set, guided response, mechanism, complex or overt response, adaptation (Learning Taxonomy-Simpsons Psychomotor Domain, n.d). Atherton (2013) lists the six levels from simplest to most complex as:

Reflex Movement: Reflex movements are defined as involuntary motor responses to stimuli. They form the basis for all behavior involving movement of any kind.

Basic Fundamental Movements: Basic fundamental movements are defined as those inherent body movement patterns, which build upon the foundation laid by reflex

movements. They usually occur during the first year of life and unfold rather than are taught or consciously acquired. These movements involve movement patterns which change a child from a stationary to an ambulatory learner.

Perceptual Abilities: Perceptual abilities are really inseparable from motor movements. They help learners to interpret stimuli so that they can adjust to their environments. Superior motor activities depend upon the development of perception. They involve kinesthetic discrimination, visual discrimination, auditory discrimination and co-ordinate abilities of eye and hand, eye and foot.

Physical Abilities: Physical abilities are essential to efficient motor activity. They are concerned with the vigor of the person and allow the individual to meet the demands placed upon him or her in and by the environment.

Skilled Movements: Skilled movements are defined as any efficiently performed complex movement. They require learning and should be based upon some adaptation of the inherent patterns of movements described in level number two above.

Non-Discursive: Non-discursive communication can be defined as comprising those behaviors which are involved in movement communication. They can range from facial expressions to highly sophisticated dance choreographic as in classical ball (Atherton, 2013).

2.6 Art, Cognitive Development and Psychomotor Learning

While there is no agreed-upon definition of what critical thinking is or how it can be developed, cognitive researchers and educators struggle to identify what can generally be agreed upon, including how can critical thinking be fostered or taught. The concern is that it cannot be taught in isolation, but must be included in content knowledge and opportunities

must be provided for students to practice skills so they can become engraved and transferred to the other situations (Strauss, 2008).

Hurwitz (2007) stated that psychomotor learning is demonstrated by physical skills such as movement, coordination, manipulation, dexterity, grace, strength, speed; actions which demonstrate the fine motor skills such as use of precision instruments or tools, or actions which evidence gross motor skills such as the use of the body in athletic, musical or dance performance. Psychomotor behaviors include driving a car and playing a musical instrument. Hurwitz further stated that in psychomotor learning research, attention is given to the learning of coordinated activity involving the arms, hands, fingers, feet, while verbal processes are not emphasized.

The cognitive domain has to do with those school activities which might be otherwise described as intellectual. In this domain are knowledge, comprehension/understanding, application, analysis, synthesis and evaluation (Burton, 2000). In general, teaching should be directed to the areas of application, analysis, synthesis and evaluation rather than towards only the acquisition of knowledge and understanding, although, of course, the gaining of knowledge is a pre-requisite to the performance of the higher level achievements. This domain relates to objects concerned with knowledge and intellectual skills.

Studies have shown that art teaching and learning can increase student's cognitive and social development. The arts can be a critical link for students in developing the crucial thinking skills and motivation they need to achieve at higher levels (Deasy and Stevenson, 2002). Art engages children's senses in open-ended play and develops cognitive, social, emotional and sensori-motor skills. Art is a cooperative learning experience that provides

pleasure, challenge and a sense of mastery. Instruction in the arts is one of the best ways in which to involve the different modes of learning: through art, children learn complex thinking skills and master developmental tasks (Belsen and Fessard, 2001).

Researchers have found that most thought occurs on a level well below conscious control and awareness and involves a continual stream of sensory information (Gullatt, 2008). They posit that the very emotional and personal content of the arts are part of what causes the arts to become cognitively powerful (Gullatt, 2008). The work of Efland (2002) has become central to understanding the relationship between art and cognition. The researchers work offers a strong argument for the possibility of transfer, providing a research base for seeing works of art as social conventions, in that a person grasps meaning from the art form in various ways, including the social context, often through verbal mediation. It is particularly important, to direct learning to the understanding that a society is reflected in its art and that the artist plays a central role in representing that society. Efland (2002) also demonstrates imagination as the cognitive process that enables individuals to organize or reorganize images, bringing innovation to the creation of meanings that are generally less dependent on conventional ways of thinking.

2.7 The Affective Domain

Mounting evidence supports the position that human beings are inherently emotional beings and that emotion and affective development impacts human development and behavior in a wide variety of important ways. According to Anderson (2001) the affective domain provides a unique arena of human behavior, involving complex information processing, fundamentally unlike, but intimately related to, all the other domains of human development. Affective domain deals with attitudes, motivation, willingness to participate,

valuing what is being learned and ultimately incorporating the values of a discipline into a way of life (Anderson, 2001). The five levels of the affective domain from the simplest to the most complex are as follows: Receiving; Responding; Valuing; Organization; Characterization by Value Complex.

As stated above, the affective domain combines body sensation of feelings, a perception of positive or negative well-being, the activation of related emotions, and an arousal for action, such that people tend to approach opportunities which they perceive as helping their viability and to avoid dangers which undermine it (Carney and Jordan, 1976; Damasio, 1999). The affective domain includes objectives which describe changes in interest, attitudes, and values, and the development of appreciations and adequate adjustment. This domain has a pattern of development similar to the cognitive domain. At the lowest level, the child is merely aware of the fact that other people have particular interest, attitudes and values. As children progress through personal experience, they slowly develop affective ideas which are uniquely their own, Read (1967).

Again, it is felt that teaching should be directed towards this end rather than merely indoctrinating the child with attitudes and values held by the teacher. Although some people would hold that there are some values which must be indoctrinated – respect for others rights, honesty etc. – there is a school of thought which would seek to have these attitudes and values achieved by the child without this approach, through a process of development and clarification.

2.8 Affective Development

As defined by Catterall (2002) in Mardirosian and Fox (2003), affective development in this context means an increased interest in learning, self-worth and willingness to try new

things. According to Catterall, art teaching promotes affective development by increasing the learner's interest, motivation and enthusiasm for learning. Improved enthusiasm and motivation can be the result of the higher expectations for students associated with whole-school reform or from specific art and academic activities that engage students, such as art and reading activities that build upon children's literature. Rodriguez, Plax and Kearney (1996) suggest affective learning subsumes student motivation and learning because affective development motivates students to engage in task-relevant behaviors.

The affective development refers to emotions as well as their outward expression. As with the concept of emotion, descriptions of the affective domain are rather vague, lacking a universal, operationalized definition (Brett, Smith, Price and Huitt, 2003). While emotion is at the core of the affective domain, it spreads quickly from there. This is because emotion is often seen as involving three subcomponents: feeling, cognition, and behavior. Feeling is the physiological sensation one experiences. Cognition is the subjective thoughts that accompany the sensation. Behavior, which might be facial display, body positioning, or a variety of other actions, is related to both feelings and accompanying cognitions. Thus, the affective domain encompasses physiological, cognitive and behavioral processes related to emotion. Brett, Smith, Price and Huitt (2003) stated also that it also encompasses our awareness or discernment of our and other's emotions, the ability to connect our emotions to those of others, the display of emotion and the ability to manage or regulate one's emotions.

Affective development refers to the skills necessary to foster secure attachment with teachers, maintain healthy relationships, regulate ones behavior and emotions and develop a healthy concept of personal identity. Shonkoff and Philips (2000) proffer that affective development helps children navigate new environments, facilitates the development of

supportive relationships with peers and adults and supports their abilities to participate in learning activities. The development of a positive, consistent and emotionally supportive relationship with the art teacher is crucial to development in the affective domain (Bergin and Bergin, 1999).

Therefore, teachers utilize techniques to foster a secure attachment relationship with students. Teachers can also provide positive behavior management and guidance to students. Thus, Bergin and Bergin (1999) advocated the use of persistent persuasion to increase compliance and help instruction and guide students towards appropriate behavior and emotional displays. Teachers can also utilize inductive guidance techniques that focus on the consequences of the child behaviors and others, including the feelings for others.

Affective development helps the learner to recognize and mange emotions, care about others, make good decisions, behave ethical and responsibly, develop possible relationships and avoid negative behavior (Fredericks, 2003). According to Denham and Weissberg (2003), emotion knowledge yields not only information about emotional expressions and experiences in self and others, but also about events in the environment. It also provides social information to others, thereby affecting their behavior as well.

Just as children's language or mental capabilities develop as a result of maturation and experience, so too does children's affective development. Affective development is often seen as progressing in the same manner and as being impacted by both internal (biological predispositions, within-child abilities) and external (physical and social environment) influences. Additionally, Kagan (1994) asserts that there are stable differences among children that impact development in the affective domain. For example, a small percentage of children are highly active while another small percentage is slow to warm up. Plomin (1990)

also presents research suggesting a genetic basis for empathy by showing that identical twins are more alike in their empathetic responses than fraternal twins.

Greenspan and Greenspan (1985) identified six emotional milestones that infants and young children go through as they develop. The first milestone is to feel peaceful despite the inundation on the newborn's senses by stimulation and to reach out to that stimulation during the first few weeks after birth. In the second stage, the infant takes an interest in the human world, as well as the sights and sounds that encompass it. The third milestone is met when the infant realizes that the world is cause-and-effect. For example, this might be demonstrated when preparing for the forth stage by taking the emotion dialogue with the world one step further and learning to connect small units of feeling and social behavior into large, complicated, orchestrated patterns, Greenspan and Greenspan (1985). During the fifth stage, children are able to hold an image (their mother, for example) in their minds even when that object, person, etc. is not present. In the sixth and final milestone, young children are better able to understand the ideas of pleasure and dependency, curiosity, assertiveness, anger, self-discipline or setting their own limits even empathy and love.

According to Vernon (1999) during middle childhood, children are capable of more complex emotionality (e.g., guilt, shame, and pride) and recognize that it is possible to experience different emotions simultaneously. Children of this age are also more cognizant of other people's emotions and can camouflage their feelings to prevent upsetting someone else. Those in middle childhood may begin to experience school or peer-related anxiety.

Finally, teachers can help children develop better knowledge and understanding of their own and others emotion by utilizing emotion language. Children especially young children may not have much experience in using language to express their feelings. Being

able to attach a label to emotions and feelings can bring them to consciousness, which, in turn, assists in emotional regulation (Denham and Weissberg, 2003).

2.9 Art Affection

The question of "transfer" emerges in this discussion of effects. Some authors have questioned the extent to which effects from an arts-based activity can transfer to more general learning and, ultimately, to academic achievement. Mardirosian and Fox (2003), for example, found that a performing arts reading program increased third-graders' comprehension primarily for the story the students performed, with less impact on general reading and writing skills. The authors concluded that arts-based teaching is more likely to produce "near" learning the understanding of the arts-based activity in which students engage, than "far" learning the ability to generalize or transfer learning to academic areas that were not part of the arts-based activity. Some studies in this compendium of Arts Education research compared transferred learning with original learning; others compared the transfer of cognitive learning with the transfer of affective learning.

Catterall (2002) concluded that problem solving learned in one circumstance does not necessarily generalize to a different circumstance, or even to a similar circumstance. Because it is difficult to achieve, he recommended a broader view of transfer that encompasses skills and abilities that are related to cognition.

Luftig (2000), Haantra and Voom (1996), Moga, Burger, Hetland and Winner (2000), Erickson, (1998) and Burton, Horowitz and Ebeles (2000) examine students creativity, art appreciation and cognitive development and how it has been affected by the art instruction given. The inner life of the child brings to expression in art the human traces of its own historical world, its perceptions of life as its own vision. Without the child’s aesthetic needs

being acknowledged little in the form of humanity would remain, becoming “nothing more than the imprint of his occupation or of his specialized knowledge”, Friedrich Schiller (1982).

In a similar assertion, Burton (2000) discussed the capacity of arts instruction for developing skills and abilities that support student achievement. The arts teach students to solve problems, elaborate ideas and to structure and organize different kinds of experiences. Such skills are transferable to science, mathematics and language, although this transfer cannot be characterized as "one-way." Similar to the conceptualization of a web or constellation of influence across learning domains, Burton (2000) described the dynamic, reciprocal relationship in which learning activities, such as visual art, music, literature, reading and social studies, are combined so that one subject challenges another.

2.10 Creativity and Development of the Child

Every human being starts life from infancy and gradually grows to become an adult. During this growing process, a lot of changes must have taken place in the human physical body, cognitive (mental), affective and psychomotor ability. Also a lot of knowledge and experiences must have been acquired; this process is referred to as development.

Creative children have the capacity to generate new thoughts and to create expressions. They are known for their ability to adapt to almost any situation and to make do with whatever is at hand to reach their goals. To express in one word what makes their personalities different from others, is complexity. Guilford (1967) identifies some traits that describe creativity as follows: Fluency- Able to use stored information when the need arises; Originality- Able to do something that is not common and it must be useful; Flexibility-

Freedom from rigidity. Not bound by any pattern; Elaboration- Able to plan carefully and organize in great detail. (Psychology Career Center, 2011).

Some Psychologists prefer to describe creativity not as a personality trait but, as a skill, a process or a way of thinking. Given this view of creativity, one can look at some observable products such as a painting, an invention, a solution to an interpersonal problem or a term project and judge how creative it is. Creativity means flexibility of thinking or fluency of ideas and is usually considered an attribute that has positive value. According to Talabi (2005) creativity fosters knowledge, morals, experience and good discipline, all of which are essential to good general education. Creativity is the use of ones imaginative skills to produce a physical object or develop ideas that impart positively and bring about a radical change in an organization, (Mamza 2008).

Maniac (2011) sees creativity as the tendency to generate or recognize clear alternatives or possibilities that may be useful in solving problems, communicating with others and entertaining ourselves and others. Telos (2002) says that creativity is transformation; a thorough or dramatic change in form, structure, process, appearance or character of a person, a process, a product or an environment. Creativity is the process of developing ideas that are original and of value. Creative intelligence is dynamic, diverse and distinct (Robinson, 2001).

Greenspan (1997) suggested that it is possible to identify potential for invention and creativity at a very early age. Young children explore, ask questions and are unafraid of being judged by others. Vygotsky (2000) suggests that young children's creativity is less rich than that of adults because of their limited knowledge and the lower complexity of their cognitions. Children tend to create only for themselves, whereas adults create both for

themselves and for the world in which they live. Eisner (2002) says that art teach children that in complex forms of problem solving-purposes are seldom fixed, but change with circumstances and opportunity. As children grow and mark marking becomes more intentional, critical thinking through art comes to play. The purpose of art for older children becomes an occasion for making decisions and the decision making process contributes to the development of refined critical thinking skills.

Lowenfeld (1982) combined a primary emphasis on the development of creativity with his theory of personality integration through art activities. This involved such areas of personality growth as physical, social, creative and mental. Emphasis was placed almost exclusively on art-making activities, beginning at very early ages and using a wide range of art materials to encourage children to explore and create.

Lowenfeld emphasized the supportive and motivational roles of teacher's more than explicit instruction. Teachers were counseled to beware of imposing adult concepts and views on children, who were encouraged to develop their natural creative powers. Brunner (1990) stated that the teacher should also have basic understanding of the patterns we see in cognitive, physical and social development in children of various stages. Those patterns will have implications for the teacher as he purposefully plan lessons, developing rules and lead the classroom to significant academic gains.

DeBono (2004) however, promote the view that as children grow older, they become more affected by the views of others and this begins to inhibit their creativity. DeBono believes that in order to foster creativity we have to develop specific thinking techniques. The writer argues that although the brain is capable of great creativity and ingenuity, it is not designed first and foremost for this purpose and as we grow older, it is more difficult to

think laterally because thinking patterns become so well established and comfortable. Over the years DeBono and other writers have promoted the view that creative thinking is something that can be developed by anyone and they have formulated a wide range of practical techniques to develop thinking skills.

Teachers and parents can help children learn to think and solve problems in creative ways by giving them the freedom to make mistakes and by respecting their ideas. This happens with greater mobility and use of language through modeling and being allowed to experiment without fearing failure. Art Teachers should be aware of the personality characteristics of potentially, creative children, who need encouragement, guidance and continuous help from them. The schools or institutions that meet the above needs would eliminate the problems of adjustment of many a creative child in future (Mukherjee 2002).

2.11 Curriculum at the secondary school level

The art curriculum is the planned program aimed at achieving the goals and objectives of the course. The planned program should provide the students with many opportunities for personal and social adjustment (Offorma, 2002). Art Education seeks for new ideas about what to teach and how to teach it. It derives its concept, language and processes from the field of art history, art criticism and studio practice and it tries to unite these processes in art learning experiences. A good Art Education requires sequential curriculum, integrating aesthetics, studio art, art history and art criticism (Ogbe, 2006).

Creative Arts curriculum is integrated because the program has learning experiences that encompass visual art, music, dance and drama. Contents of each creative art according to Nicholls (1998), Offorma (2002) might be described as knowledge, skills, attitudes and

values to be learned and when acquired by the learner, becomes productive in any chosen aspect of creative art production.

Lewy (1973) in Uzoagba and Ogboji (2008) stated that the term curriculum is used with a variety of meanings. In one context, it means the plan of the whole study program of the student, time allocation for activities of different types (such as time spent in the study of academic disciplines, manipulative skills, physical exercise, prevocational or vocational training and so on), the determination of what subjects should and should not be included in the student program and decisions about how many periods per week should be devoted to each subject.

In another context it means a list of topics and/or objectives taught in a prescribed sequence. Curriculum according to Uzoagba and Ogboji (2008) may mean a detailed series of study materials, including textbooks, manipulative instruments (such as educational games) and audio-visual teaching aids (such as posters), which serves the purpose of introducing changes in the students cognitive, affective, or psychomotor behaviour in an agreed direction

The 6-3-3-4 curriculum, on its own is adequate but one is not if the schools have no means for achieving the objectives. The means and settings, according to Akolo in Mamza (1990) include the administrative support, the physical facilities and societal support. Also the means or the resources for achieving the objectives include the ideology, the psychological, financial and physical factors.

Mamza (2008) stated that there is the need for constant evaluation of the art curriculum at all levels of education in Nigeria to suit the teaching-learning and understanding of Fine Arts subject in general secondary school education. And Federal

Government should provide annual subvention especially for the purchasing of the art materials and the building of standard art rooms in schools for proper learning to take place.

There is the need to link the educational system with the needs of the society by reviewing the contents of art curriculum. All that we are getting now is the transformation of artistic form and function. There is also the need to review the curriculum in Art Education so as to achieve the desired objectives. It therefore becomes necessary in our universities and colleges of education that gives courses in Art Education to offer definite courses in Art Education curriculum and methodology, which should be systematically planned to reflect art in particular.

The planned curriculum should be implemented through the teacher's direction and instruction. In curriculum, emphasis should be laid to instruction and evaluation. The teacher must be aware of the realities of the classroom, including the age levels and abilities of children, requirements and duties placed on him by the school and relationship between the art curriculum and the rest of the school curriculum. They must consider relationships among the written curriculum, instruction and learning in the classroom and evaluation of student's progress. Rabiu (2006) also stated that any instructional art teaching method or strategy should be regarded as Art Educational teaching instrument not merely for the purpose of entertainment. And that in all situations, the teaching strategies or methods should be termed as instructional approach to art teaching that facilitate definite learning in Art Education.

2.12 Influence of Art Teaching on Affective Development

Affective development means an increased interest in learning, self-worth and willingness to try new things. Art teaching promotes affective development by increasing the learner's interest, motivation and enthusiasm for learning (Catterall, 2000). Improved

enthusiasm and motivation can be the result of the higher expectations for students associated with specific art and academic activities that engage students, such as art and reading activities that build upon children's literature. All students including those at risk for academic failure can reportedly achieve more and are more likely to stay in school when they have a love for learning (Fiske, 1999). Students who struggle with school because they are not part of the dominant culture benefit from arts in education because the arts make education more equitable.

According to a review of national projects, art teaching broadens and increases access to education by providing multiple ways, along with representation from multiple cultures, to derive meaning from academic and social curricula. According to Darby and Catterall (1994) art teaching and learning strategies are among those that appeal to multiple types of intelligence and engage multiple ways of learning.

Art teaching increases self esteem and willingness to try new things. As students become more engaged in learning, their attitudes towards school and towards themselves, improve. Students with a positive attitude toward learning are more willing to try new things (Stronge, 2002). As attitudes improve along with a willingness to experiment, art learning activities give students skills with which they can explore uncertainty. Burton (2000) found, for example, that students in high-arts group were better able to express thoughts and ideas than their peers in low-arts groups. Better communication skills allowed high-arts students to act on their imaginations and curiosity, cooperate with other students and display their learning publicly (Burton, Horowitz and Abeles, 1999).

2.13 Influence of Art Teaching on Cognitive Development

As a learner develops cognition, according to Catterall (2000), he develops abilities and expertise that support academic and social learning. These abilities and areas of expertise include creativity, self-direction and complex thinking. Art teaching and learning practices reportedly influence the development of such skills.

Art teaching develops learning abilities. Burton (2000) noted that students in high-arts groups performed better than those in low-arts group on measures of creativity. He concluded that creativity is a capacity for learning that can be developed through an arts-based curriculum. In related areas, high-arts students also demonstrated better capacity than low-arts students in the areas of fluency, originality, elaboration and resistance to closure (Eisner, 2002). Seaman (1999) found that arts-immersed schools demonstrate positive social and environmental factors, or strong school ecologies

In addition to creativity, arts activities help students develop self-assessment, organizational and planning skills. Burton (2000) stated that students in high-arts group compared with students in low-arts group also demonstrate better rapport with teachers and more sustained focus. Such abilities help students connect with themselves, each other and the outside world. Art teaching develops thinking skills. Thinking skills attributed to teaching in art include improved comprehension, interpretation and problem solving. According to Efland (2002) the cross-disciplinary learning environment associated with art teaching, in particular, helps students develop deeper, broader or high-order thinking skills. Such skills enable the learner to recognize, contrast and compare varying elements of the world around him and therefore, to comprehend its complexity.

Art Education develops neural system by engaging the brain. Art enhance neurobiological systems that support cognitive, emotional, attention and immune systems. Authors attribute such brain activity with increased ability in the areas of special reasoning, creativity and general mathematics (Jenson, 2001). Catterall asserted that any experience will change the brain and therefore, will influence cognition. The influence of art on cognition is in its development of thinking abilities and motivation for learning.

Efland (2002) relates higher levels of thinking to the comprehension of symbols: the ability to interpret symbols and construct their meaning. The arts, in its various media and approaches, offer a broad range of symbols and other ways of representing ideas. Students of the visual arts, for example, learn visual problem solving by interpreting the symbolism of visual artworks. According to Efland (2002) the ability to construct meaning through various representations of ideas leads to deeper, more conceptual thinking. As Eisner (2002) put it, the art allow representation of ideas that are not otherwise easy to process. Processing of information and communicating about it lead to new learning.

2.14 Teaching methods in secondary schools

Art in secondary schools should be such that enables the student to acquire fundamental technical skills and knowledge required in any branch of art specialization. Art activities in secondary school help in minimizing performance differences in children by offering meaningful choices, encouraging problem solving, fostering cooperation and collaboration, promoting feelings of mutual trust and confidence and especially making children less rigid and more flexible in their thinking and dealing with others (Brookes, 1986).

Teaching is a skilled profession, which has methods and techniques which must be learnt. Teaching method is the technique or approach the teacher adopts in trying to impart knowledge to the learner. Robert (1970) in Uzoagba and Ogboji (2008) made it clear that there is no one method of teaching art and craft and superior teachers use many methods and combinations of methods. There are various teaching methods which teachers should be familiar with. Indeed teaching involves the ways the teacher communicates with children to make them participate actively in the teaching-learning enterprise like in other subject areas.

Teaching strategy is the method used to deliver information in the classroom, online, or in some other medium. Effective teaching strategies help to activate students' curiosity about a class topic, engage students in learning, develop critical thinking skills, keep students on task, engender sustained and useful classroom interaction and in general, enable and enhance the learning of course content have been used and are still being used in art teaching (Duke, 2000).

The goal of a teaching strategy is to facilitate learning, to motivate learners, to engage them in learning and to help them focus. It is important to vary instruction to not only keep the students' interest, but also to allow them to interact with content in a variety of ways that appeal to various learning styles.

When purposefully implemented, different instructional strategies can make a teacher's lesson more effective in reaching a wide range of learners.

Learning Style: Is an individual's natural or habitual pattern of acquiring and processing information in learning situations. A core concept is that individuals differ in how they learn. Proponents of the use of learning styles in education recommend that teachers assess the learning styles of their students and adapt their teaching strategies to best fit their students

learning styles. One model of learning style divides learners into three modalities: visual, auditory, and kinesthetic.

- **Visual Learning** is a learning style in which ideas, concepts, data and other information are associated with images and techniques. By representing information spatially and with images, students are able to focus on meaning, reorganize and group similar ideas easily, make better use of their visual memory.
- **Auditory Learning** is a learning style in which a person learns through listening. An auditory learner depends on hearing and speaking as a main way of learning. Teachers might use these techniques to instruct auditory learners: verbal direction, group discussions, verbal reinforcement, group activities, reading aloud and putting information into a rhythmic pattern such as a rap, poem, or song.
- **Kinesthetic Learning** (also known as tactile learning) is a learning style in which learning takes place by the student carrying out a physical activity, rather than listening to a lecture or watching a demonstration. It is common for kinesthetic learners to focus on two different things at the same time, remembering things in relation to what they were doing. They possess good eye-hand coordination. In kinesthetic learning, learning occurs by the learner using their body to express a thought, an idea or a concept (in any field).

Effective Teaching Strategies

A teaching strategy comprises the principles and methods used for instruction. Commonly used teaching methods may include lecture, class participation, demonstration, project-based learning, or memorization, but some combination of these usually results in the most effective strategy; that is, a strategy that engages a diversity of learning styles through varied instruction. The choice of teaching strategy or strategies to be used depends largely on

the information or skill that is being taught and it may also be influenced by the learning style, aptitude, skills and enthusiasm of the students.

- **Lecture:** Lecture is the process of teaching by giving spoken explanations of the subject that is to be learned. Lecturing is often accompanied by visual aids to help students visualize an object or problem.
- **Demonstration:** Demonstrating is the process of teaching through examples or experiments. For example, a science teacher may teach an idea by performing an experiment for students. Demonstrations help to raise student interest and reinforce memory retention because they provide connections between facts and real-world applications of those facts. Lectures, on the other hand, are often geared more towards factual presentation than connective learning.
- **Collaboration:** Collaboration allows students to actively participate in the learning process by talking with each other and listening to other points of view. Collaboration establishes a personal connection between students and the topic of study and it helps students think in a less personally biased way. Group projects and discussions are examples of this teaching method. Teachers may employ collaboration to assess student's abilities to work as a team, leadership skills, or presentation abilities.
- **Learning by Teaching:** In this teaching strategy, students assume the role of teacher and teach their peers. Students who teach others as a group or as individuals must study and understand a topic well enough to teach it to their peers. By having students participate in the teaching process, they gain self-confidence and strengthen their speaking and communication skills.

- **Experiential Learning:** Experiential learning is the process of making meaning from direct experience, i.e., "learning from experience. " Experiential learning focuses on the learning process for the individual. An example of experiential learning is going to the zoo and learning through observation and interaction with the zoo environment, as opposed to reading about animals from a book. Thus, one makes discoveries and experiments with knowledge firsthand, instead of hearing or reading about others' experiences.
- **Project Method:** Project is essentially a unit of activities designed and conducted by the students in a natural and life-like manner under the guidance of the teacher. In this method, students choose what to do after the teaching. Project goals are established by the students. Based on their own background experience. In the project method the students have much more autonomy in deciding what and how they are to carry out the work. Project allows the students more freedom to investigate and gather relevant information on the project.
- **Learning by doing:** This is an activity in which learners practice how to manipulate things. It involves more of physical activities. In the early experience of children, they learn both to do and how to know better by doing things without guidance. Through practice the learner becomes more familiar with the problems and techniques of any practical activity; their knowledge grows as they continue to practice.
- **Discovery Method:** This method compels the students to search, discover, find out for themselves new truths, rules, principles about knowledge. It is also a mental adventure in which learners discover new facts for themselves.

2.15 Behavior of Secondary School Students

During the Secondary Secondary School years, student's cognitive skills are experiencing qualitative changes as they enjoy the opportunity to engage in abstract thinking. According to Winner and Hetland (2000) through the aesthetic experience, the students can communicate distinct and different forms of meaning and develop creative and perceptive form of thinking.

Art in secondary school is geared towards the teaching of skills and the development of positive attitudes which the students may freely accept or reject. For some of the students, art is looked upon as something unrelated to the drive toward vocational goals; for others art becomes that goal. At the junior secondary level, the students are no more interested in spontaneous play and self expression which characterize children at the primary school level. Mbahi (2008) puts it that Art Education shifted from its original concern of representing correct drawing picture, picture study and hand-eye co-ordination in the past to an emphasis on unlocking the creative capacities of children.

The students become self critical and impatient because they want to do a thing correctly. According to Lowenfeld and Brittain (1982) the child at this age has entered into a critical period of his development. By this time, the students have lost their uninhibited approach to drawing and painting; they are very conscious of their action and increasingly aware of their product.

The students are also experiencing deepening social relationships as they form and experiment with personal identity and preferences in dress and appearance. Adolescents continue to look to peers as the key influence in their lives and mutuality and loyalty of friendship increase. Students group themselves in same-sex friend groups and some more

intimate one-on-one relationships begin to form. According to Hurwitz and Day 2007) prior to adolescence, boys and girls tend to stay separated and often pursue separate interests and activities. These students begin to see themselves as having certain characteristics based on their previous performance or behavior, their position relative to others around them and the ways in which they are treated by adults and peers. Brunner (1990) suggests that children need social and cultural experiences that prepare them to understand the meaningfulness of their actions as well as those of others.

The range of topics that interest the students expands significantly as they become more conceptually sophisticated and more aware of the teen world. The students engage themselves in listening to popular music; interest in television, movies and music videos. The students gains social awareness as they discover new ways to relate to parents, peers and others. As they make the transition into adulthood, teens test boundaries and experiment with new behaviors. In secondary school, they typically begin spending less time with their family and more time with friends. It's normal for teens to be influenced by their friends and peers regarding attitudes, clothing and behaviors in school.

With the development of critical skills, these students become aware of the qualities of their own art products. If their own drawings and paintings appear childlike to them, they become self conscious and dissatisfied with their art work and tend to produce less or quit altogether. According to Uzoabga and Ugboji (2008) in drawing and painting, many want to know how to represent the figure in action with an illusion of realism. In history and appreciation they want definite information and method of research. The students coordination and drive is such that great gains can be seen in their art products, but

sometimes these skills are misguided and the students may mimic or duplicate works of art that they consider great.

During the Senior Secondary School years, students are generally demonstrating full adult, abstract reasoning. Most students have reached full physical maturity as well (although some male students may continue to grow taller). Students continue to focus on the importance of peer relationships with males and female cliques interacting with each other and students show an increasing interest in individual intimate relationships. Adolescent peer groups during these years tend to be highly correlated with social-economic status and plans for future.

For most students, art is no longer a part of their lives. At least on the conscious level most teenagers do not feel that art is essential to their needs. They feel that art is something that was fun, but that belong to the primary student. Art is an elective in senior secondary and few students elect the subject where it is available, although most of the schools do not offer art at all.

The emotional changes these secondary school students undergo help them gain a sense of self and figure out what they want to do in the future. As cognitive skills improve, teens gain the ability to empathize better with others. They form a sense of self-identity as they test their newly developed communication skills, explore new interests and consider the future. The teen's self esteem can remain stable, steadily get worse or steadily improve during the secondary school years.

2.16 Related Studies

In addition to influencing the nature of the products children create, each medium encourages different approaches, sharpening different cognitive skills in the process. For

example, Salomon (1974) found that practice in viewing the film technique of "zooming in" helped children to attend to details in a subsequent task. In another study, Rovet (1974) found that viewing a film showing the partial rotation of objects, thus encouraging children to complete the rotation, improved children's performance on subsequent mental rotation tasks.

The out come of studies conducted by Koroscik (1996) supports the claim that knowledge of a work of art is partly as a result of what the viewer already knows. Using a self-disclosure assessment instrument four groups of students were 24 slides. They were asked to rank how they value the art from not valued to highly valued. Indicate the gender of the artist and also show why they attribute male or female to each artist.

Study by James (2000) explained how to develop meaningful art curriculum and experiences that harness student's creative growth. Through her study, James found that it is important that students learn to trust their insights and to perceive themselves as able to create something insightful.

Summary

The study reviewed existing research studies that examined issues relating to the many positive correlation between art education and students affective and cognitive development.

It is clear that there is much of the affective development that may be susceptible to training, particularly involving learning outcomes which aim to enhance the effectiveness of the appraisal mechanisms or which promote positive interaction between intelligent thought processing and affective reactions. Some obvious examples include: a) Learning to discern the emotional states of others as expressed in their words, their tone of voice, their body language, and in the deeds they do; b) Learning ways of expressing emotions that improve

the amount and quality of mutual understanding between oneself and others; and c) Learning to coherently apply one's affective experience, intellectual abilities and coping mechanisms in order to enhance viability, to resolve approach/avoidance conflicts, to generate moral behaviors, and to solve problems in the social or personal context. Each of these learning outcomes, and many others, when understood in terms of the viability framework described herein, can be susceptible to a teaching and learning process. Not only can specific component skills be identified in the case of each learning outcome, but, within the viability framework, the goal and purpose of the teaching and learning experience can be more easily articulated and understood.

In summary, the learning experience is largely unconscious and partly conscious. Some emotional learning is extremely rapid and based on single experiences, occurring primarily through priming or stimulus-response conditioning. Some of it is slower and cumulative, resulting from the gradual acquisition of emotional memories and the elaboration of complex emotional schemas, interacting with other cognitive schemas as well. Some of the learning is quite precise, as in "Wash your hands after every meal". Some of it is ill-structured, as in learning whom to approach as a friend and whom to avoid as a stranger. All aspects of the affective domain are organized around the principle of maintaining viability and well-being, generating an arousal to approach that which is perceived as positive to personal well-being and to avoid that which is perceived as negative to well-being.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

The purpose of this chapter is to provide a detailed outline on how the research was designed and executed as well as the analysis of findings. This chapter will have eight subsections which are; research design; population of the study; sample; institution: teachers and students; pilot study; validity and reliability; collection of data and analysis of data.

Therefore, this section, discusses the methods and procedures adopted in carrying out the study, methods and materials used in data collection, presentation, analysis and interpretation. The study uses the primary and secondary sources of data to obtain the requisite information for the study.

3.2 Research Design:

The research procedure adopted was the descriptive survey approach. According to Adetoro (1985) in Mamza (2008) descriptive research studies are designed to determine the facts of current situations.

3.3 Population

The population of this study consists of all the students (171,883) in all of the secondary schools (473) in Nasarawa State. The researcher found out that only 1,254 (0.72%) students and 17 (3.6%) secondary schools offer fine art.

Sample Selection

140 (11.2%) art students were sampled from 14 (82.4%) secondary schools out of 1,254 overall art students from 17 secondary schools that offer art in the state; in the ratio of

ten (10) students per school and one (1) art teacher in each of the 14 selected secondary schools.

Therefore in this particular study simple random sampling method was used to determine the size of the population. It is a sampling method tool that ensures the individual observations or individuals are chosen in such a way that each has an equal chance of being selected and each choice is independent of the other (Best and Kahn, 1995).

The sampled schools were as follows:

Baptist High School Lafia; Government College Lafia East; Government College Lafia; Government Secondary School Akurba; Government Secondary School Lafia; Government Secondary School Lafia East; Government Secondary School Maina; Government Secondary School Shabu; Government Secondary School Tudun Kauri; Government Secondary School Bukan Sidi; Lafia East Secondary School; Manu Private Secondary School Lafia; Metropolitan Comprehensive Academy Lafia and Loremm international secondary School, Lafia.

These schools comprises of 4 private schools and 10 government schools within Lafia metropolis. There are no significant differences observed between art students from government schools and those from the private. They use the same art syllabus and sit for the same school leaving certificate exams at the end of their study. There is not more than one art teacher in each of the schools under study.

3.4 Research Instruments

The instruments used comprise two sets of questionnaire (student assessment questionnaire and questionnaire for teachers) and interview schedule. According to Sobrepena (2011) these instruments are meant for collecting data and information. The

researcher adopted the use of structured type of questionnaire and summated or five point Likert type of rating as suggested by Nworgu (1991). The five point Likert scale requests respondents to show the extent of their agreement or disagreement with each item by choosing one of five response category. The development of the instruments is preceded by a thorough search of literature on various processes of cognitive and affective developments. The review of the literature provided the necessary information for the items included in the questionnaire.

Questionnaire

Two sets of questionnaires were developed, one for the art teachers and the other for junior secondary school and senior secondary school art students. The first set of questionnaire for teachers consisted of four parts: a) part one deal with the personal data of the respondents; b) part two investigate the influence of Art Education as stipulated by National Policy on Education (2004); c) part three sought information on the various instructional strategies used by teachers in the teaching of the subject; d) investigation on the full implementation of the program.

The second set of questionnaire that was designed for students consists of two parts: a) personal data of the respondents; b) the instructional strategies by teachers, teaching materials and teacher- student's relationships. The subjects were required to give response on a pre-structured five point rating scale which was categorized as strongly agreed, agreed, undecided, disagreed and strongly disagreed.

Interview Schedule

An interview guide was prepared and tested before it was finally administered on the selected respondents. Four art teachers were formally interviewed to obtain information on

the objectives, of Art Education in secondary schools.

3.5 Pilot Study

Adetoro (1986), in Mamza (2000) stated that a study prepares the foundation on which the research proper is built. Based on this, a pilot study was conducted to test the instruments and to ascertain the clarity and validity of the study. The pilot study was conducted using twenty (20) art students and four (4) art teachers. The result of the pilot study shows that the questionnaire and the interview guide are appropriate and can be used for the main study.

3.6 Validation of the Research Instruments

Validity is the degree to which a test measures what it is supposed to measure. The researcher can meaningfully draw good conclusion from the research sample Creswell (2005). Validity refers to the consistency or reproducibility of measurements that is the extent to which an instrument yields consistent results, Creswell (2003).

The student assessment questionnaire was a 17 item instrument designed by the researcher to elicit information on the variables of the study. The observations and comments of the experts and supervisors were useful in the development of the questionnaire. The involvement of these experts and the pilot study conducted give further validation and reliability of the instruments.

In order to facilitate analyses of responses, the Likert 5 point scale was assigned thus:

a) Strongly Agree----------5

b) Agree----------4

c) Undecided----------3

d) Disagree----------2

e) Strongly Disagree----------1

3.7 Reliability of the Instrument

The data obtained from the pilot study were statistically analyzed for the purpose of reliability. The Cronbach alpha reliability coefficient was used to test the questionnaire. This reliability coefficient was considered adequate for the internal consistencies of the instruments. The result of Cronbach alpha reliability co-efficient of students and teachers questionnaires are 0.842 and 0.712 respectively. This was a confirmation of test of reliability which according to Spiegel (1992); an instrument is considered reliable if it's reliability coefficient lies between 0 and 1, and that the closer the calculated reliability coefficient is to zero, the less reliable is the instrument, and the closer the calculated reliability co-efficient is to 1, the more reliable is the instrument. This therefore confirmed the instruments use for this study were highly reliable.

3.8 Data Collection Procedure

Prior to the implementation of the instruments, consent and assent forms were channeled to the Principals of the schools for approval. This was achieved with an official letter of introduction from the Head of Department of Fine Arts ABU Zaria to all the schools to solicit their cooperation. After the instrument has been developed and refined using in-put from the supervisors and lecturers from College of Education Akwanga, the instrument was administered to art teachers and students of both junior and senior secondary schools selected to test the suitability of the statements.

Two school categories were used: state government owned schools and private schools. These schools, teachers and students were part of the subjects used in the study.

Students sample consisted of 140 secondary school art students comprising 70 junior and 70 senior students randomly selected from the 14 schools. For teacher's sample, a total of 14 were drawn from the 14 schools understudy. The questionnaire were administered and collected personally by the researcher. This method of administering and collecting data is assumed to be more effective than posting the questionnaire to individual respondents.

3.9 Data Analyses

To facilitate the analysis the Likert scale was assigned to the various responses on the survey instrument. The predetermined Likert scale ratings were calculated personally by the researcher. Descriptive statistics of mean scores were used for data analyses. Items receiving a mean score above the selected mean score were considered as accepted while those receiving below the selected mean score were not considered. This is believed to be appropriate because "strongly agree" and "agree" shows degree of agreement while "undecided" "disagree" and "strongly disagree" show indecision and disagreement.

CHAPTER FOUR

DATA PRESENTATION, RESULTS AND DISCUSSIONS

4.1 Introduction

The purpose of this research is to examine the influence of Art Education on the affective and cognitive development of secondary school students in Lafia metropolis of Nasarawa state. Therefore, this chapter presents the analyses and interpretation of the secondary students from the selected schools. It attempts to find out the influence of Art Education on the affective and cognitive development of the child. It shows the practical identification of approaches and methods to encourage the child develop towards Art Education. This chapter also focused on how to improve on the affective and cognitive development of the child through knowledge application. One hundred and fifty four questionnaires were administered to all selected respondents. In all one hundred and twenty five (81.2%) were retrieved. Thereafter, both the qualitative and quantitative data were synergized and presented according to the objectives of the study.

4.2 Data Analyses of Respondents

The study which consists of one hundred (154) fine arts teachers and students selected from 14 secondary schools in Lafia zone of Nasarawa state, was conducted with the descriptive survey design. The instrument for the study was validated by three experts, two in Art Education and one in Measurement and Evaluation Unit. The variables include sex, age, academic qualifications and teaching experience for the teachers. For the students include sex, age and class.

Table 4.3.1: Respondents Demographic Attributes

SEX	TEACHERS	PERCENTAGE (%)	STUDENTS	PERCENTAGE (%)
Male	12	7.8	105	68.2
Female	2	1.3	35	22.7
Total	14	9.1	140	90.9

Table 4.3.1 shows that there were 7.8% male teachers and 1.3% female teachers, 68.2% male students and 22.7% female students making a total of 100% respondents used for the study.

Table 4.3.2: Art influence on the affective development of the learner

S/NO	ITEM	SA	%	A	%	UD	%	DA	%	SD	%
a.	Motivation can be derived through art learning	44	35.2	32	25.6	14	11.2	20	16	15	12
b.	Art activities demonstrate cooperation and sharing	36	29	30	24	20	16	14	11	25	20
c.	Art activities bring about cordial feeling within the learners	42	33.6	33	26.4	22	18	14	11	14	11

Table 4.3.2 (a) shows that (35.2%) of the respondents strongly agree and (25.6%) agree, making a total of (60.8%) indicates that motivation can be derived through art learning. (12%) strongly disagree and (16%) disagree making a total of (28%). (11.2%) could not decide.

Table 4.3.2 (b). The scores of (29%) strongly agree and (24%) agree, making a total of (53%), indicating that art influence cooperation and sharing. While (20%) strongly disagree and (11%) disagree making a total of (31%). The remaining (16%) remain undecided.

Table 4.3.2 (c). The score (33.6%) strongly agree and agree (26.4%) making a total of (60%) to indicate that art brings about cordial relationships. (11%) strongly disagree and (11%) disagree making a total of (22%) while (18%) remain undecided.

From the Table above therefore, infers that motivation with the highest percentage scores of 35.2%. This reveals that motivation influences the development of the learner.

Table 4.3.3: Art influence on the cognitive development of the child

S/NO	ITEM	SA	%	A	%	UD	%	DA	%	SD	%
a.	Art learning activities involve the use of imagination	42	34	33	26	22	18	14	11	14	11
b.	Art activities train learners about relationships	50	40	35	28	10	8	10	8	20	16
c.	Art learning activities deal with organization	29	23.2	33	26.4	24	19.2	14	11.2	25	20

Table 4.3.3 (a). Shows that (34%) of the respondents strongly agree and (26%) agree, making a total of (60%) that the teaching of Art Education influence the imagination of the learner. (11%) strongly disagree and (11%) disagree making a total of (22%). (18%) were undecided.

Table 4.3.3 (b). The score of (40%) for strongly agree, (28%) for agree making a total of (68%). Indicate that art trains learners about relationships. (16%) strongly disagree and (8%) disagree making a total of (24%). (8%) could not decide.

Table 4.3.3 (c). The scores of (23.2%) strongly agree and (26.4%) agree making a total of (49.6%). Indicating that art influence the concept of organization of ideas. (20%) strongly disagree and (11%) disagree. (19.2%) remain undecided.

From the Table above therefore, infers that relationships with the highest percentage scores of 40%. This shows that relationships influence the cognitive development of the learner.

Table 4.3.4: How Art Education can improve affective and cognitive growth of the learner

S/No	ITEM	SA	%	A	%	UD	%	DA	%	SD	%
a.	Art activities can change the learners behavior	30	24	20	16	36	29	14	11	25	20
b.	Art learning is all about interest	42	33.6	33	26.4	14	11	14	11	22	18
c.	Like in English, art learning activities deal with composition and arrangement of ideas	50	40	30	24	5	4	20	16	20	16
d.	Art activities are basically concerned with observation like in sciences	34	27	29	23.2	16	12.8	32	26	14	11

Table 4.3.4 (a) shows that (24%) strongly agree, (16%) agree making a total of (40%) indicate that art can change the students behavior. (20%) strongly disagree and (11%) disagree making a total of 31%). While (11%) were undecided.

Table 4.3.4 (b). The scores of (33.6%) strongly agree, (26.4%) agree making a total of (60%) to indicate that art learning is all about interest. (18%) strongly disagree and (18%) disagree making a total of (29%). (11%) were undecided.`

Table 4.3.2 (C) shows that (40%) strongly agree, (20%) agree making a total of (60%) to indicate that composition and arrangement of ideas can improve the cognitive growth of the learner. (16%) strongly disagree, (16%) disagree making a total of (32%). The remaining (4%) were undecided.

Table 4.3.4 (d) shows that (27%) strongly agree and (23.2%) agree making a total of (50.2%), to indicate that art activities are concerned with observation. (11%) strongly disagree, (26%) disagree making a total of (37%) while (12%) could not decide.

From the Table above therefore, infers that composition and arrangement of ideas with the highest percentage score of 40%. This indicates that composition and arrangement of ideas can improve the affective and cognitive growth of the learner.

Table 4.3.5: Evidence of Art Education on affective and cognitive domains of the learner

S/No	ITEM	SA	%	A	%	UD	%	DA	%	SD	%
a.	Art activities can sustain the learners attitude	44	35	16	13	10	8	25	20	30	24
b.	Art activities can influence the learners responsibility to the environment	36	29	25	20	14	11	30	24	20	16
c.	Art activities encourage involvement in divergent thinking	50	40	30	24	5	4	20	16	20	16
d.	Drawing, painting and sculpture involves training in proportion	30	24	48	38.4	22	17.6	5	4	20	16

Table 4.3.5 (a) shows that (35%) strongly agree and (13%) agree making a total of (48%) that Art Education sustains attitude. (24%) strongly disagree, (20%) disagree making a total of (45%) and (8%) remain undecided.

Table 4.3.5 (b) shows (29%) strongly agree, (20%) agree making a total of (49%). Indicate that art influences the student's responsibility to their environment. (16%) strongly disagree and (24%) disagree making a total of (40%). (11%) remain undecided.

Table 4.3.5 (c) shows that (40%) strongly agree, (24%) agree making a total of (64%) to indicate that art activities encourage involvement in divergent thinking. (16%) strongly disagree, (16%) disagree while (4%) were undecided.

Table 4.3.5 (d) shows that (24%) strongly agree, (38.4%) agree making a total of (62.4%) to indicate that art involves training in proportion. (16%) strongly disagree and (4%) disagree. (17.6%) were undecided.

From the table above therefore, infers that divergent thinking with the highest percentage score of 40%. This has clearly reveal that divergent thinking can be noticed in form of creativity.

4.3 Findings and Discussion

This section of the work, focused on the discussion of key findings in relation to the objectives of the study. This section also draws the final part of the work with particular emphasis on conclusion and recommendations.

Findings on Demographic Attribute

The socio demographic attributes of the respondents revealed that most respondents were males from the both categories. The female respondents constitute only a fraction of the total population of respondents. For the result of the student's respondents in the 14 sampled secondary schools in Lafia metropolis of Nasarawa state, (86%) are males and only (14%) are females. For their teachers, the study shows that (75%) male staff and only (25%) female staff were recorded. This shows that male have passion for art than their female counterpart.

a. Findings on Art Education influence on the affective development of learners:

It was revealed that art plays a vital role on the affective development of the learner by bringing about cordial feelings and influencing cooperation and sharing through healthy relationships.

Table 4.3.2 revealed that motivation had the highest percentage score of 35.2%. This showed that motivation has influence on the learner's affective growth. The motivation is stimulated when the art teacher uses a carefully structured approach to

teaching. According to Deasy and Stevenson (2002) the arts can be a critical link for students in developing the crucial thinking skills and motivation they need to achieve at higher level.

b. Findings on Art Education influence on the cognitive development of the learner:

Findings showed that Art Education influences the cognitive development by the use of imagination and activities that deal with organizations.

As indicated in Table 4.3.3 relationships has the highest percentage score of 40%. This revealed that relationships influence the cognitive development of the learner. Art activities train learners about relationships. Bergin and Bergin (1999) stated that teachers utilize techniques to foster a secure attachment relationship with students.

c. Findings on how Art Education improves on affective and cognitive growth of the learner:

Findings revealed that through art activities observation, behavior and interest in learning can be enhanced.

As revealed in Table 4.3.4 composition and arrangement of ideas had the highest percentage score of 40%. It showed composition arrangement of ideas can improve the affective and cognitive growth of the learner. Burton, Horowitz and Abeles (2000) indicated that using the arts increased cognitive development by claiming that schools with the strongest arts provision provide evidence of construction and organization of meaning.

d. Findings on the evidences of Art Education on the affective and cognitive domains of development of the learner:

Findings revealed that art activities influence learners responsibility to the environment, proportion in drawing, painting and sculpture can be developed and also attitude can be sustained.

As shown in Table 4.3.5 divergent thinking had the highest percentage score of 40%. This revealed that through art activities divergent thinking can be noticed inform of creativity. Burton (2000) stated that thinking skills attributed to art teaching include improved comprehension, interpretation and problem solving.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Summary

The study sought to find out the in influence of Art Education on the affective and cognitive development of secondary school students in Lafia metropolis of Nasarawa state. The objectives of the study were to document the influence of Art Education on the affective and cognitive development of students; find ways to improve the affective and cognitive development of the learners through knowledge application; stimulate research activity in Art in secondary school education and curricula development and to advocate for increased involvement in Art Education research. Four research questions were raised to guide the study; does the teaching of Art Education influence the affective development of the learner? Does the teaching of Art Education influence the cognitive development of the learner? How can Art Education improve affective and cognitive growth of the learner? What is the evidence of Art Education on the affective and cognitive domains of development of learners?

Descriptive survey method of research was used. Simple random sampling method was used to select 140 art students and 14 teachers from 14 selected secondary schools. The instruments used for the study were questionnaire and interview schedule. Data collected were analyzed and results presented on tables using distribution, percentage and mean score to determine acceptable and unacceptable responses and a simple percentage of data analysis was also employed.

The findings of the study showed that; art plays a vital role on the affective development of the learners as art assisted them learn to manage their emotions; art influence

the cognitive development of the students by building new knowledge from prior knowledge; art can improve the affective and cognitive growth of the learner by providing a unique arena of human behavior and increasing the learners interest for learning; the evidence of art on the affective and cognitive domains of development of the learners include problem solving and attitude.

The study concluded that, the value of art lies in its great potential to help learners experience learning as a holistic endeavor that connects their personal feelings with intellectual and physical skills. As a result of the findings, it is suggested that, the teachers must understand child's psychology and appropriate teaching strategies and choose appropriate art activities for the effective development of the learners according to their various stages of development. Arts-based teaching and learning should be encouraged so that the learner will experience the development of skills such as ability in the area of creativity, self direction and complex thinking. The art teacher requires motivation, positive disposition, a strong knowledge base, possession of adequate skills and competence. Finally it is suggested that the Federal Ministry of Education and all stakeholders should adopt workable policies which will revive the educational sector.

5.2 Conclusion

The value of Art Education lies in its great potential to help learners experience learning as a holistic endeavor that connects their personal feelings with intellectual and physical skills. Art has contributed to the ability for students to express themselves and have a voice and be risk taking creative active individuals. Art has also lead to findings of problem solving skills for students in their own lives. Those who are exposed to the arts, its creativity, cultural significance, individuality and non-linear thinking may just become the more

insightful, confident, creative, and cooperative members of society that will help us to realize our true purpose as educators.

5.3 Recommendations

The following recommendations are made based on the findings of the study:

- The teachers must understand child's psychology and appropriate teaching strategies and choose appropriate art activities for the affective development of the learner. They should know which activity is appropriate for students at the different stages of development and the teacher should know how to fit art subjects within the developmental levels of his pupils both in choice of materials, content and teaching technique.
- Arts-based teaching and learning should be encouraged so that the learner will experience the development of skills such as the ability to expertise in the area of creativity, self direction and complex thinking. The eagerness and interest of the learner need to be encouraged both by the teacher and the parents.
- A good Art Education requires sequential curriculum, integrating aesthetics studio art and art materials. Arts as a component should not be looked down upon whereby it is considered as a means for the other subjects. There is also the need to have arts on the same basis in the curriculum as mathematics and English. The subject should be compulsory in all primary and secondary schools within Lafia metropolis and Nasarawa state at large.
- The curriculum for fine arts should be structured in such a way that the pupils will enjoy their classes by including participatory activities in arts. The art teacher

requires motivation, positive disposition, a strong knowledge base, possession of adequate skills and competencies. These factors will shape the teachers perception in their training and ultimately their effectiveness.

- For the implementation of the curriculum, the government should take measures to see that the nation's culture is kept alive through art, music and other cultural studies in our schools as well as through local, state and national festivals of arts. In order to encourage aesthetic, creative and musical activities, government should make staff and facilities available for the teaching of creative art curriculum in Nasarawa state; calls for an integrated effort of the government, teachers, students and parents and the society at large.

5.4 Recommendation for Further Studies

The outcome of this research only concerns how Art Education influences the affective and cognitive development of secondary school students in Lafia metropolis. The outcome of this study cannot be generalized to all secondary schools in Nigeria. It is necessary to conduct further research to be able to make such a generalization.

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APPENDIX "A"

Department of Fine Arts
Ahmadu Bello University - Zaria, Nigeria
Vice Chancellor: Professor. Abdullahi Mustapha B.Sc. (Hons) Pharm(ABU), Ph.D (London) FPSN
Head of Department: Dr. Kefas Nenpanmun Danjuma: Cert in Art and Design (ABU). NCE (Akwanga) B.A; MFA;Ph.D, (ABU) MSNA, MNSEA, Member Nogh Nogh Art.

Our Ref: FA/G1.6

Date: 26th January , 2015

TO WHOM IT MAY CONCERN.

Dear Sir,

INTRODUCTION LETTER
EMBU, MAMEH ALEXANDER: M.A/ENV.DES/15974/2011-2012

The above student with registration No.M.A/Env.Des/15974/2011-20112 is a bonifide Post-Graduate student in this department.

He is undertaking research in Art Education and will require materials related to that subject. his topic is **"The Role of Art Education on Affective and Cognative Development of Secondary School Students in Lafia, Nasarawa State."** Kindly give him the necessary information and assistance as regards to his research work in your organization

Thank you for your maximum cooperation.

Your faithfully,

Dr. Kefas N. Danjuma
Head of Department

APPENDIX "B"

Art Education Section,
Fine Art Department,
Ahmadu Bello University,
Zaria.
Date

Dear Respondents,

REQUEST TO FILL QUESTIONNAIRE

I am a post graduate student (M.A Art Education) from the above institution carrying out a research with the topic, **"INFLUENCE OF ART ON THE AFFECTIVE AND COGNITIVE DEVELOPMENTS OF SECONDARY SCHOOL STUDENTS IN LAFIA, NASARAWA STATE".** The aim of the research is to find out whether art education influences the affective and cognitive developments of the student. Please respond to every item in this questionnaire. Your cooperation is needed and your responses would be treated with utmost confidentiality and for research purpose only.

Yours faithfully,

_____

Embu, Mameh Alexander
M.A/ENV/15974/2011-2012.

APPENDIX "C"

QUESTIONNAIRE FOR ART TEACHERS ON INFLUENCE OF ART EDUCATION ON AFFECTIVE AND COGNITIVE DEVELOPMENTS OF STUDENTS

SECTION A:

PERSONAL INFORMATION

Please tick as appropriate

1. Name (Optional).....
2. Sex: (a) Male ( ) (b) Female ( )
3. Age: (a) 18-25 years ( ) (b) 26-32 years ( ) (c) 33-39 years ( ) (d) 40-47 years ( ) (e) 48 years and above ( )
4. Institutions.....
5. Educational Qualification: (a) NCE ( ) (b) Diploma ( ) (c) HND ( ) (d) B.Ed Creative Arts ( ) (e) B.A Fine Arts ( ) (f) M.A Fine Arts ( ) (g) Ph.d Fine Arts ( ) (h) Others ( ) State.....
6. Marital Status: (a) Single ( ) (b) Married ( ) (c) Divorced ( ) (d) Widow ( ) (e) Others ( ) State.....
7. Area of Specialization: (a) Painting ( ) (b) Graphics ( ) (c) Textile ( ) (d) Sculpture ( ) (e) Ceramics ( ) (f) Art Education ( ) (g) Art History ( ) (h) Drama ( ) (i) Music ( ) (j) Others ( ) State.....
8. Years of teaching experience: (a) 1-5 years ( ) (b) 5-10 years ( ) (c) 10-15 years ( ) (d) 20-25 years ( ) (e) Above 25 years

SECTION B:

Please respond to every item in this section of the questionnaire by ticking in the number (box) to the right hand column that best express your feeling. Your cooperation is needed and your response is strictly confidential.

1. SA – Strongly Agree
2. A - Agree
3. U – Undecided
4. D – Disagree
5. SD – Strongly Disagree

S/NO	ITEM	SA	A	U	D	SD
1.	NCCE minimum standard is used in the school.					
2.	Art activities demonstrate cooperation and sharing among students.					
3.	Interest in art subject is all about commitments.					
4.	Art activities can change the attitude of a learner.					
5.	The behavior of the learner can change his perception of art.					
6.	Feelings are derived from the learners desire to learn.					
7.	Art activities train the learners about relationships.					
8.	Art learning activities involve imagination.					
9.	Art activities are basically concern with observation like the natural sciences.					
10.	Art activities encourage involvement in divergent thinking.					

SECTION C:

Please kindly answer the following questions in accordance with the provision made:

1. With your years of experience in fine art, what do you think are the major problems of affective and cognitive developments in students learning art?

   _____

   _____

   _____

2. What suggestions do you have on ways to improve on the affective and cognitive developments of the students?

   _____

   _____

   _____

APPENDIX "D"

QUESTIONNAIRE FOR STUDENTS ON INFLUENCE OF ART EDUCATION ON AFFECTIVE AND COGNITIVE DEVELOPMENTS OF STUDENTS

SECTION A:

STUDENT PERSONAL INFORMATION

Please tick as appropriate

Your name and address are not required.

1. Sex: (a) Male ( ) (b) Female ( )
2. Age: (a) 12-14 years ( ) (b) 15-20 years ( ) (c) 21-24 years ( )
3. Educational Status: (a) JSS 1 ( ) (b) JSS 2 ( ) (c) JSS 3 ( ) (d) SS 1 ( ) (e) SS 2 ( ) (f) SS 3 ( )

SECTION B

Respond to every item in this section of this questionnaire by ticking the number to the right hand column that best express your feeling. Your cooperation is needed and your response is strictly confidential.

1. SA – Strongly Agree
2. A - Agree
3. U - Undecided
4. D - Disagree
5. SD- strongly Disagree

S/NO	ITEM	SA	A	U	D	SD
1.	Art activities demonstrate cooperation and sharing.					
2.	Art learning is all about interest.					
3.	Motivation can be derived through art learning.					
4.	Art activities bring about love among the learners.					
5.	Art activities can sustain the learner's attitude.					
6.	Art activities bring about the learners enthusiasm.					
7.	Art activities bring about cordial feelings within the learners.					
8.	Art activities can change the learner's behavior.					
9.	Art activities can encourage assistance among the learners.					
10.	Art activities can influence the learner's responsibility to the environment.					
11.	Art activities train learners about relationships.					
12.	Art learning activities deal with organizations.					
13.	Art learning activities involve the use of imagination.					
14.	Art activities are basically concerned with observation like in sciences.					
15.	Art activities encourage involvement in divergent thinking.					
16.	Drawing, painting and sculpture involves training in proportion.					
17.	Like in English, art learning activities deal with composition and organization of ideas.					

APPENDIX "E"

Result of the Students Questionnaire

Case Processing Summary

		N	%
Cases	Valid	20	100.0
	Excluded[a]	0	.0
	Total	20	100.0

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.842	.896	17

Item Statistics

	Mean	Std. Deviation	N
Question 1	3.5010	.86238	20
Question 2	3.3040	1.03110	20
Question 3	3.3000	1.12858	20
Question 4	2.8500	.99818	20
Question 5	3.2300	.69585	20
Question 6	3.3000	1.09070	20
Question 7	3.4200	.94032	20
Question 8	3.2500	1.01955	20
Question 9	3.2500	.78640	20
Question 10	3.2000	1.00525	20
Question 11	3.5000	.67875	20
Question 12	3.4050	.75194	20
Question 13	3.2000	.71717	20
Question 14	3.4000	.95412	20
Question 15	3.5000	.60698	20
Question 16	3.5000	.86812	20
Question 17	3.2000	.82443	20

Summary Item Statistics

	Mean	Minimum	Maximum	Range	Maximum / Minimum	Variance	N of Items
Item Means	1.202	.700	3.600	1.400	1.636	.075	37
Inter-Item Correlations	.226	-.531	.931	1.462	-1.753	.066	37

APPENDIX "F"

Result of the Cronbach Alpha Reliability test for Teachers Questionnaire

Case Processing Summary

		N	%
Cases	Valid	4	100.0
	Excluded[a]	0	.0
	Total	4	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.712	.816	10

Item Statistics

	Mean	Std. Deviation	N
Question 1	3.0500	.81704	4
Question 2	3.1000	1.02084	4
Question 3	3.2500	.71635	4
Question 4	3.2500	.72640	4
Question 5	3.0000	1.02598	4
Question 6	3.6000	.59824	4
Question 7	3.4500	.72915	4
Question 8	3.4000	.57824	4
Question 9	3.3500	.81273	4
Question 10	3.4000	.60698	4

Summary Item Statistics

	Mean	Minimum	Maximum	Range	Maximum / Minimum	Variance	N of Items
Item Means	3.202	2.210	3.600	1.306	1.536	.065	10
Inter-Item Correlations	.226	-.631	.931	1.362	-1.653	.064	10